## SURPRISES FOR JADED FIRST NIGHTERS AT LAMBS' GAMBOL



Cleo Mayfield

in THE BLUE PARADISE "

Eileen Sheridan in "HELLO NEW YORK"

HE Lambs have prepared a most elaborate programme for their annual All-Star Gambol. The be repeated with all great names of the stage at the matinee next Saturday, at the final performance in New York Saturday night, and at an extra performance in Brooklyn, at the Academy of Music. Monday night, May 22.

After an overture by Charles A. Prince and his Columbia orchestra. known to every phonograph fan, the first dramatic sketch will be "When Mr. Shakespeare Comes to Town." To be quite honest, this is the Lambs traditional first part in a new guise. It would be unfair to discount the surprise and happy originality of this number, but it is promised that it will give the jaded first nighter something | Lima, Charles Daiton, Effingham Pinto, | della." William L. Abingdon. Bernard Reinold Eugene Cowles, Harrison Brockbank. Scott Welsh, Frank Croxton, Ralph Bingham, Morgan Coman, Charles De

## NEW ON THE SCREEN.

Sociology is to be the theme of Sociology is to be the theme of the picture play at the Rialto this afternoon. The busy camera stops at nothing. H. B. Warner is to be the chief sociologist in "The Market of Vain Desire," which has been written by C. G. Sullivan. It is to be hoped that the pictures will be more comprehensible than the title. In addition to the principal features of the to the principal features of the programme there will be music, botanical studies and a series of views of Egypt. Then there will be a Keystone "comedy" and news pictures, which in nine programmes out of ten are the best

that the picture theatres offer.

The Strand is to show its patrons a wonderful new scenic decoration by Joseph Urban in addition to "The Feud Girl," in which Hazel Dawn plays the leading role. The scene passes in the mountains of northern Georgia. There will be music, a farce and the usual fine reviews of fashions and the news.

Japanese tors are to be the novelty of "Alien Souls" which the Broadway Theatre will have this afternoon and for the rest of the week. Hayakawa, who is said to be famous in his own country, will be one of the interesting Orientals to appear. Charles Chaplin will also be on the programme with the customary va-ricties of topical pictures. The adored Chaplin will be seen in "The Floorwalker."

Dorothy Bernard and Stuart Holmes are the principal actors in "Sins of Men," which will be the new picture play at the Acad-emy of Music this afternoon. The theme of this picture play is said to be "a doctrine of selfishness."

to be "a doctrine of selfishness."

The Globe Theatre still offers
"Where Are My Children?" in
which Tyrone Power gives a certain distinction to all the pictures
in which he appears. He is by
long odds the best element of the
popular picture play. It is announced as an added attraction
that this plece has not been
passed by the censors.

The beautiful Indian scenes of
"Ra-nona" still make that series

'Ramona" still make that series pictures popular at the Forty-fourth Street Theatre. This idyll of life in the West has not at-tracted the attention of the cen-

sors in any way.

The Standard Theatre will devote another week to that hardy annual, "The Birth of a Nation," which has been seen so frequently Clara Williams at the "RIALTO"

Webb, Eugene Cowles, Harrison Brockbank, Barry Lupino, Byron Beaseley

nelly, will bring forward such eminent | Hamlet 'without scenery' does satisfy

are promised in the appearance of the bearing of the Hamlet of His Majesty's Metropolitan favorites, Otto Goritz and cannot be bettered. Salvini, a really

Every one of the Bard's most popular Rudolph Cameron. Hugh Herndon, programme is offered with a touch of Fechter was too much of the petit plays will be represented, with great names of great actors in each. We note that the eminent tragedian Craig Campbell, Kenneth Webb, George pen of Byron Ongley, whose tragic like Shylock than Hamlet. But Tree. Frank Tinney is cast for the part of Hamlin. Charles Brandt, Craufurd death a few months ago is still made up to his best, is all that we need Othello, which doubtless hints at the Kent, Frank Hannah, George Roosa, mourned by his ciub fellows. A strong in a Hamlet, in stature, in figure, cos keynote of the entire number, not to mention Barney Bernard as Shylock, William Norris as Hamlet, Charles J. Hoss as the Bard himself, Will West. Ros as the Bard himself, Will West as Bottom, Robert B. Mantell as Touchstone, Joseph Herbert as Malvo
Touchstone, Joseph Herbert as Malvo
Touchstone, Joseph Herbert as Malvo-

> John Slavin, Albert Parker, Thomas happens to think of them. This merry Carrigan, Lyster Chambers, Stanley little travesty, burlesque, episode or Murphy, Dwight Leeper, Otto Kruger, whatever it may happen to be (with Gus Weinberg, Ernest Stallard, Ste- 300 laughs guaranteed) will call for the full strength of the 150 Lambs Shackelford and Malcolm Duncan. Digby Bell, William H. Crane. James This clever musical act has been ar- O'Neill, Victor Herbert, John Philip ranged and produced by Julian Mitch- Sousa. Hugh Ford, William Courtleigh, Lewis Hooper, Silvio Hein, Robert Bowers, Frank Craven, Maclyn Then will be seen in a clever cartoon Arbuckle. Edwin Stevens, George act the world's "Greatest Drawing Nash, Will Deming, Hap Ward, Grant Cards," Hy Mayer, Rube Goldberg, Mitchell, Clayton White, Alphonse Ethier, Willard Curtiss, Eddie Camp-Winsor McCay, George McManus, bell, Ovide Musin and Joseph Stoop-Clair Briggs, Tom Powers and Richard ack.

The capacity of the Metropolitan The next number will be "Every- Opera House is so large that, despite musicalplay." This happy whimsical-the two auction sales of the past week. ity is from the clever pens of John Golden, Roi Cooper Megrue and Frank seats left, and these will be offered Slavin and will enlist the sparkling on general sale at the box office totalent of such popular stars as Rumorrow, Monday, morning. Owing to dolph Cameron, Craufurd Kent, Ste- tain will rise Friday night at 8 o'clock phen Maley, Scott Welsh, Kenneth promptly,

## FREDERICK HARRISON WRITES OF TREE'S HAMLET

interesting to read what Frederic Har-with memories of Rachel, Salvini, Riswill be enlightening to hear his ideas on the subject of simple decorations. deliberate conviction that Tree's Ham-There is a variety of opinion on that let, as now played without scenery, is subject. It is, of course, with Mr. Harrison that most of the accustomed what he has written is interesting:

Outcault.

"Though I have no pretension what-

missed Edmund Kean in a new part. speare in Paris, Berlin and Vienna, as thoughts at the bottom of the univerplayed by Fechter, Mounet-Sully, Salsal mind of Shakespeare.' No man in vini, Ristori, Sarah Bernhardt, and the his study over the words can conceive German companies.
"I mention these perponal reminis- on the stage in the mouth of trained

Although Sir Herbert Tree is not to cences to excuse my venturing on the play "Hamlet" in this country, it is unfamiliar ground of dramatic critirison has written about it. He saw tori, Mounet-Sully, Sarah, at the very the performance given with curtains.
That topic is now interesting; so it erations heard them, may be pardoned if he cast a vote for a living player. And I take up my pen to set down my the finest of all the many fine Hamlets I can remember. I will go further and declare that it is to me an entirely theatregoers will agree. At all events satisfactory Hamlet, the Hamlet of our ideal, of our dreams the Hamlet.

"I am not going to compare him wit ever to be a dramatic critic, I happen them. Many of them are warmly adliving men or by a word to depreciate to have been brought up in a Shake- mired, and all of them I want to hear spearian atmosphere, and I have seen again and again. There is one piece of these dramas played at home and advice I would give to all my younger abroad any time the last sixty years. Iriends. Go and see Shakespeare al-My father could remember Mrs. Sid- ways and everywhere whenever you dons and the Kembles, and he never get the chance. There is nearly sure to be some new suggestion, some tone When I was a boy at school he used to read to us Shakespeare of an evening, dwelling with enthusiasm on each phrase and speech as he had heard the veterans utter them. I my- Mounet-Sully's Hamlet, I have seen it self have heard Charles Kemble, and long intervals, used also his sister, Mrs. Butler, read to say 'The Hamlet of the Theatre Shakespeare from the platform. Since Francals is not your Hamlet. There then I have seen Shakespeare played by Macready, Charles Kean, Phelps, G. V. Brooke, Edwin Booth, and, I think, by every living Englishman of eminence. Abroad, I have seen Shake-

THE ACTORS' FUND.

The final benefit this season in behalf of the Actors' Fund is to take place at the Metropolitan Opera House on Tuesday afternoon May 16. With the cooperation of the directors of that establishment, the programme is a sembliantion of grand operation. establishment, the programme is a combination of grand opera, concert and a third part made up of special novelties. The second act of "Madama Butterfly" will be given with Geraldine Farrar, assisted by Antonio Scotti, Rita Fornia, Angelo Bada, Pietro Audisio, under the musical direction of Georgio Polacco with the full Metropolitan Opera House or-Metropolitan Opera House or-chestra. Fritz Kreisler, the emi-nent violinist, will make his farewell New York appearance, and Well New York appearance, and Leopold Godowsky, the world famous pianist, will appear in several solos. Louisa Villani, Anna Fitziu and Andres de Se-gurola of the Metropolitan Opera Company will contribute vocal numbers. Edna May, who has recovered from her recent illness. recovered from her recent illness. will appear in the world famous
"Follow On" song from "The
Belle of New York" under the musical direction of Gustav Kerker, the composer of that oper etta. Irving Berlin has written a new song for this occasion and it will be sung by Bernard Granville, accompanied by a chorus. Rozsika Dolly and Harry Pilcer will present several dances. Eva Swain, formerly premiere dancer of the Metropolitan Opera House, will appear in several numbers, and other novelties now being arranged by Daniel Frohman will be announced on the afternoon of the performance. Miss Farrar will appear twice during the afternoon.

and Andrew Mack. Charles A. Prince actors. They may overdo it; they may will direct this number. Arthur Hur- crowd on details which you find needless. But they fill you with ideas which you cannot form in cold blood in your Nat C. Goodwin will follow, and no armchair. Go and see Shakespeare doubt this greatest of American come- everywhere, on any stage, in any language, and played by every tragedian of good standing. They will all teach you something though they may not The Lambs Septet, written by Al- satisfy your ideal.

"Now, I am free to say that Tree's my ideal, at least as far as ideals are William B. Mack, John Sainpolis, age. In the first place his physique is Joseph Kilgore, Robert Cain, Bennett excellent. There are some fine figures power on the British stage no doubt, but I think the makeup, costume rous Cid in his young days, was too make him sit up and take notice. James Clarence Harvey, Will Archie. The serious dramatic note of the martial for the meditative Prince For some years past I have seen Tree's Hamlet on several different stage and with different companies. It has tinued to study the impenetrable phen Maley, George Larsen. Frank the full strength of the 150 Lambs secret of its creator. And its latest taking part in the entire gambol performance, including David Belasco.

Shackeford and Melcolm David Belasco. And now when I try to realize Hamlet, in my mind's eye, Horatio, I see Beer

I prefer the "Hamlet" without scenery, because this serves to concentrate the attention on the prince. Of all the plays "Hamlet" is the one

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Tree's Hamlet satisfies me just because it is many sided variety and freedom from "theory." It is not east ir any given aspect. There have been the state of the profound the inferedom from the state of presenting him. For a romantic, most searchings of that profound the inferedom from theory. It is not east in any given aspect. There have been the state of the inferedom from the inferedom modern. solemn Hamlets, passionate Hamlets, statuesque and somewhat pompous elocutionist. Salvini's would break out into a perfect Othello of fury. Fechter played certain scenes as if they had been written for the gymnase by De Musset or Dumas. There may be in Hamlet veins of this humor, as there are of a dozen more, but we want no vein insisted on; no "theory of Hamlet" will satisfy us. You cannot "ex-plain" Hamlet. After all, there will remain inexplicable inconsistencies; if

result—a pitiful wreck—"now cracks own hall.

The test is silence."

In these a noble heart." "The rest is silence." In these rough notes about Tree's
You cannot get beyond that. Hamlet, Hamlet—without scenery—I do not

AMUSEMENTS.

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The World

is on The

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what actor has not plenty of critics?own eyes. Footlights, limelight, paint, are, perhaps inevitable conventions. 1 you like, insoluble enigmas. Tree gives do now and then find Tree's "business" scenic invention that modern skill can ingenuities rather too ingenious, too present. To me Tree's finale both of

after all said and done, passes into the mean to enter on the vexed question ir penetrable, unfathomable, unknow- of all his other Shakespearian revivals

drivellers, or metaphysicians, men of the world, good fellows, or brutes with ungovernable tempers and cynical tongues. Kemble's Hamlet was a last the selection of the world, good fellows, or brutes with ungovernable tempers and cynical tongues. Kemble's Hamlet was a last the selection of the s delirious Hamlets and morbid Hamlets, tell us that he overdoes the "business," text. That may be, but the actor's call an extravaganza or pantomime. task is always more or less to color the words. He has to address the man tomime and Ariel is a sweet fairy. in the pit, the man out of the street. Aristophanes's "Birds" and "Clouds" and not Shakesperian psychologists were pantomimes, and exquisite pantowho imagine all sorts of details which mimes too. I only wish the Drury they do not want to see with their Lane management would try them eyes. The pit wants to see with its with all their resources instead of scenery, even draperies, the stage walk, the stage embrace, the stage tears, the orchestra, the blank verseal are conventions, and, as things now

ting them in the book, and leaves us ingenuities rather too ingenious, too incessant, too restless. But I reflect to make what we can of it. He is that if "Hamlet" were played in a far Night's Dream" had touches of make the control of the control graceful, courteous, melancholy, inclsive, luminous, tender, passionate, would be a very thin one and soon sensitive, volatile, dreamy, brave, nervous, sardonic, even on the borderland is very often the price we pay for seeof insanity, now full of heroic fire, now ing the play at all, unless we are the plaything of circumstance, in the princes and can command it in our

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400 PERFORMANCE FRIDAY

PREPAREDNESS NIGHT

HIPHIPH

one which gains most by it. For transparent Hamlet. We want him as "Hamlet" is the play in which the restless, immeasurable, as daring as title role is the most absolutely absorbthees as in our restless, immeasurable, as daring as title role is the most absolutely absorbthees as in our restless, immeasurable, as daring as good. I do not enter on the wide question of "long runs," costly mounting, suits best the ever changing moods of the sear in t ing. Nothing else, nobody else, really much signifies, except as foils or butts. And all we want is to be free rise and fall, without adequate pause the like. Some of them are tiresome, where to be the ever charteness, music, beasts, stage puns, real water, pantomime tricks and the like. Some of them are tiresome, where to be the ever charteness, music, beasts, stage puns, real water, pantomime tricks and the like. Some of them are tiresome, where to be the ever charteness and some particles are the ever charteness. to concentrate our attention on the most fascinating, most my sided character in the most fascinating of the drama, ancient or like a German professor's "system"—

Tree gives them as they but they please the "general" and fill the house. I am so liberal in my tastes for Shakespeare on almost any stage and with almost any mounting all with a mysterious shadow of un- or none at all that I enjoy both ways

no use telling you that "Caliban and" " Ariel" at His Majesty's is mere panto-"Mother Goose" and other tomfoolery.

to play it. But if it is to be played I would rather see it given with the best "The Tempest" and of "A Midsummer Night's Dream" had touches of poetry which gave new meaning to these

## WHERE TO DANCE.

The New Amsterdam Roof i still devoted to the Midnight Frolic and all the popular members of that organization are to be seen every night. The hun-dredth anniversary of the present programme will soon be pre-

The entertainment at Castles in the Air, which is called "The Mid-night Revue," does not interfere with the wonderful exhibitions of skating, which are continued and are to be enjoyed every night.
Then there is dancing for the
public to good music on a good

There are still enough dancers every night to fill the Hawaiian Room at Reisenweber's. Then there is the miniature review.
"How Are You?" to be seen every

Midnight is also the hour for beginning at "Montmartre at Midnight," and there dancing is provided under the best auspice for the public, while there is series of specialties as well as

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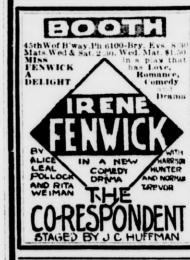
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